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filmindia

VOL. 3 No. 12

APRIL 1938

6 ANNAS

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Now—*Pond's Creams bring to Women the Active* "Skin-Vitamin"

How a tropic climate affects your skin

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POND'S VANISHING CREAM
Removes roughness, smooths and softens the *outer*-skin. Use as a skin-softener and powder base. *Now contains "skin-vitamin".*

SEND THIS COUPON FOR THE NEW CREAMS!

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Please send me free of charge sample tubes of Pond's Two Creams containing "Skin-vitamin". Also generous samples of Pond's new Face Powder.

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PADMA DEVI

The colour queen is no longer with the Imperial—but where is she going next?

filmindia

Proprietors : Filmindia Publications, Ltd.,
104, Apollo Street, Fort, BOMBAY.

Editor : **BABURAO PATEL**

Vol. 3 APRIL 1938 No 12

SOME ANGLO-INDIAN GIRLS IN OUR FILMS!

There are several reasons why the quality of the average Indian picture has degenerated in recent years.

Every year registers a new fall in the box-office takings, in spite of all attempts to draw people out of their homes.

Those interested in the industry are lulled into a false sense of security by occasional successes like "Tukaram", "Vidyapati" and pictures produced by a couple of leading producers. But they should not lose sight of the large number of pictures which fail with a regularity that is alarming.

A study of statistics will reveal that for every successful picture floated, twenty others have failed miserably.

One of the many reasons that contributes to this apalling state of affairs is the lack of novelty

in our present day pictures. For instance, we shall quote only one aspect which of late has become a craze with several producers in Bombay. We refer to the Anglo-Indian girls who work in our pictures as 'Extras'.

The number of these girls is hardly thirty, but between them they have helped the producers to lose thousands every year during the last five years.

Goaded by the impulse of supplying sex appeal in our pictures, some of the producers departed on the disgusting practice of engaging these girls as 'extras' for community dances and as maids in scanty costumes.

This would have been alright had we had more and new faces coming to the screen from time to time.

But that has not been the case. Identically the same girls have appeared in numerous pictures from month to month in different Studios and their faces have now become as disgusting as old posters on new walls.

And by God, what faces some of these girls have got! Perfectly hermaphrodite, they neither appeal to men nor to women. For a tenner a day which they get, they come with rouge and lipstick, shake their hips and legs, pocket the money and go away.

Utter strangers to art and its appeal these pitiable species of womanhood present a formidable challenge to every thing sentimental, delicate and artistic in human life.

Driven to live on their wits, modern life has made some of these girls the most detestable scums of society. Barring a few exceptions none of these girls ought to have been allowed within a mile of a Studio with any pretensions in catering for art.

And yet, they have regularly provided an eyesore to our audiences—an eyesore that spells a big question regarding the sanity of our producers.

Some of these girls are studies in human ugliness. Starving, they live on their lipstick; pale and consumptive, they glow under the pink of rouge; ill-clad, they betray the ravages of sin on the human body and these disgraceful types are introduced into our pictures to provide the missing sex appeal which perhaps is lacking in our heroines.

Producers who employ such girls must be condemned and doubly so if they are themselves men from respectable families whose lady members see their productions.

So many times, have these girls been shown and reshown, exposed and re-exposed, that by now there is not a part of their body with which even a riff-raff from the street is not familiar.

By now every atom of sex appeal in these girls is dissipated. Some of these girls misbehave so boldly in the Studios while working, that to kick them in the face would be a mercy. We have seen a couple of girls bursting out into sudden affection and kissing the director with a warmth that would have scorched the cheeks of a rhinoceros. And this happened in a Studio that boasts of a clean atmosphere.

We have no objection to a few good girls from the Anglo-Indian community seriously taking up screen as a career. They should be encouraged to a better position than a mere 'extra'. There are already some really useful top liners from this community. But the material we have described above must not be admitted in our studios to suffer a stain of utter debasement in our pictures. They are neither useful to the producers nor an ornament to the honest, hardworking community of Anglo-Indians in Bombay.

We have had enough community dances from these lewd and fetid legs and let us in future have some relief as in that very relief there will be some novelty.

Our producers certainly owe us this much.

Running from 23rd April at: CENTRAL TALKIES, Bombay.

ALL INDIAN PICTURES
PRODUCED IN INDIA
ARE SHOWN ON

Bauer

PROJECTORS

The 'International' Projector
for National Entertainment

BOMBAY CALLING

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

NEW THEATRES IS OURS!

The scurrilous writings of some penny papers in Bombay have been responsible for plenty of bad blood between the New Theatres and the Bombay producers.

Writers who indulge in this sort of irresponsible and scandalous propaganda have blackmail in view. No one ever believes them and at all times they are looked down upon as spongers sitting on the laps of scandal-mongers.

Of the two producing companies that India is really proud of, New Theatres is one. It has nothing to fear from such vandals who make journalism an excuse and turn it into a questionable profession of wits.

New Theatres has as many patrons in Bombay, or perhaps more than in Bengal. New Theatres pictures are popular and they deserve to be so by virtue of their excellent quality.

New Theatres pictures are patronised all over India and pictures with such nationwide appeal can never be produced with a provincial bias at the headquarters. To accuse New Theatres of provincialism is to spit at the Sun.

To build blackmail on a flimsy foundation is not a work of an adept in the game. It is an amateurish procedure, which attracts more ridicule than attention.

New Theatres has plenty of artistes who are not Bengalis. And most of these artistes spell the present day prominence of this successful film company.

New Theatres is as much proud of them as the rest of India is and no one has any cause to complain, as New Theatres has been giving clean and popular entertainment.

With New Theatres a picture has always been greater than its artistes. "The show must go on" has been the watchword in the career of New Theatres and there is no time and place in its life for petty provincialism.

SHANTARAM'S PRIDE IN NEW THEATRES.

When this has been the case all these years, I cannot understand why New Theatres and its invaluable artistes should have stood up and taken notice of the dirty and malign propaganda which has no other source but its own.

It is presumptuous for New Theatres to suppose that rivals in trade have inspired this propaganda. It is not so and New Theatres owes them all an apology—a humble apology which has been for ages the privilege of the really great.

New Theatres has no other rivals but Prabhat and from the writings in the "Amrit Bazar Patrika" one is forced to conclude, however unwillingly, that Prabhat has been at the bottom of the whole affair.

Like New Theatres, Prabhat has also no time for such petty jealousies. To Prabhat, a healthy competition like New Theatres' has always provided an incentive for better work.

"Amrit Bazar Patrika" has sadly erred in giving a wrong impression to the people. B. N. Sircar is a personal friend of mine and I know him to be incapable of being party to the insinuation of the "Patrika". If the "Patrika" has committed an honest mistake, it is all well and good, but if that is not so, Sircar should be the first one to apologise to Shantaram.

Miss USHA

Favourites who Have Earned the Applause of Millions in the past

❀

Chandrakant - Leela
Londhe - Ratnaprabha
Dinker Kamanna - Usha

❀

And All Of Them Together

—*IN*—

The Greatest Spectacular Picture of the Year

GOPICHAND

In Two Versions—**Hindi & Marathi**

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MR. BHAL G. PENDHARKAR

Modern Art for the 1st time frames the ancient grandeur of India in a flaming setting that baffles description.

◎

Under the personal supervision of

MR. R. G. TORNEY

◆

Produced By:

SARASWATI CINETONE

PHONE: 255 - POONA - VIRBAUG

◆

Distributed By:

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QUEEN'S ROAD - BOMBAY

Miss LEELA

Shantaram is as proud of New Theatres as Sircar is and I know it from the numerous discussions I have had with him. In fact, Shantaram did not know of the whole affair, till I read to him the time-serving penny papers. Shantaram doesn't read these gutter rags and Sircar also should not.

The unfortunate episode must now be closed between the responsible parties and no further publicity should be given to useless weeklies which are not even worth the paper they are printed on.

One thing, however, I mustn't forget to mention and that is, the next time New Theatres talk of rivals they mustn't use the plural. New Theatres has only one rival—Prabhat. If the "Elephant" will some day blow the "Trumpet", our pictures will conquer the world. But, perhaps, I am dreaming. Still let me do so, as it is a beautiful dream. Miracles do happen even in modern times.

DISNEY'S NEW "CARTOONS"?

Walt Disney's "Snow White and the Seven Dwarfs" is the work of a genius. It is undoubtedly a great achievement. Every one congratulated Walt Disney. And old Disney deserved every good word said of him. But I didn't know that Disney was looking out for charity in floating his wonderful picture.

At least that is how the whole affair looked when "Snow White" was released in Bombay and leading Indian producers bought space to advertise Disney's cartoon. It was obvious that "Snow White" required a big push in the papers on the release day and as advertising in the papers costs a lot of money the local Indian producers seemed to come to old Disney's help to put over the show.

Compared to Disney, many of the Indian producers are just paupers, but even the paupers were bled. Bravo, Disney, if this has been your idea, you have once again made "cartoons" out of these "human" producers.

Thinking of those producers who lent their wit and name to sell "Snow White" I put down my head with utter shame. These producers just lacked national pride. They could have congratulated Walt Disney by writing to him as co-producers, but to go out and sell Disney's product was the last limit of a slavish mentality.

That Prabhat, Ranjit and Sagar concerns which boast of nationalism should be parties to this advertising idea shakes the very fibre of our national pride. However much I may like these companies, in this instance I must express my unequivocal condemnation of their action in selling the pride of our country.

I do not know who was the "Serpent in the Garden of Eden" who induced these trusting producers to deliver their national pride into the hands of foreigners to be made an argument at the salesman's counter, but that man must be condemned.

Petty producers hanging on to the name of Disney and attracting attention to themselves can be overlooked, but names like Prabhat, Ranjit and Sagar have no excuse to seek shelter under the name of any Disney, Laemmle or Fox. Their own names can draw better crowds than all the Foxes and Disneys put together.

CALL THE CRITIC AS A DOCTOR!

Producers in India produce pictures according to their own lights, and most of these lights are generally switched off, and then look-out for the opinions of the critics. The honest ones subsequently admit their mistakes while the dishonest ones call the critics fools.

All this is of course absolutely human, but it is just not business.

In America, the procedure is just the other way. And certainly that is the more sensible way. The

FEBRUARY BRAIN TWISTER

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"Slap Kicker is the husband of Tom Scotch's second wife".

Prize of Rs. 10/- is given to

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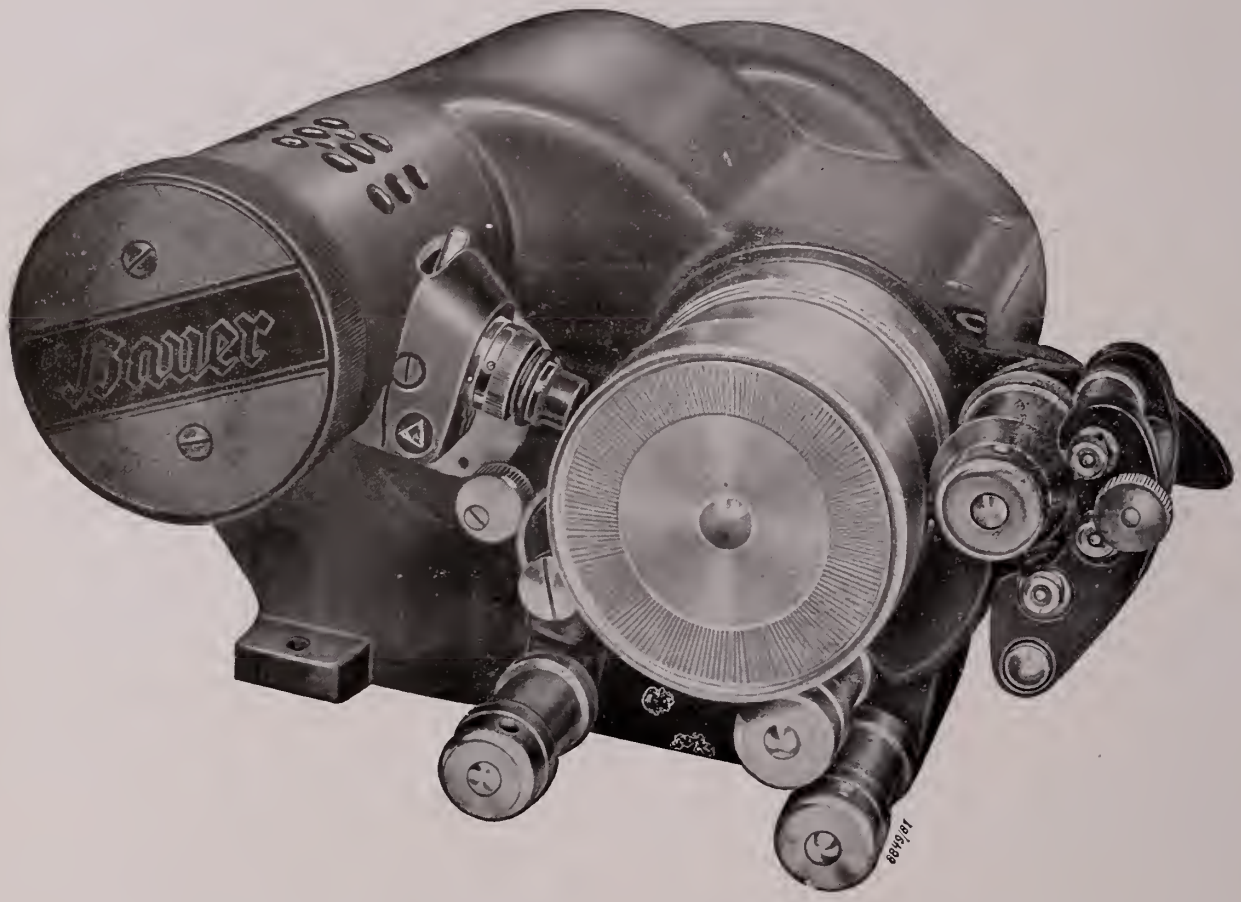

Although primarily designed for reproduction, it is also used for re-recording due to its high precision.

Sole Agents for India, Burma & Ceylon :

International Talkie Equipment Co.

187, HORNBY ROAD, BOMBAY.

The following Studios are using BAUER Sound Projector with ROXY All-Frequency Soundhead for re-recording purposes:—

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2. **SARASWATI CINETONE** POONA.
3. **SHALINI CINETONE** KOLHAPUR.
4. **HUNS PICTURES** KOLHAPUR.
5. **MOHAN SOUND STUDIO** ANDHERI.
6. **SAROJ MOVIETONE** BOMBAY.
7. **WADIA MOVIETONE** BOMBAY.

producers in America submit the story in script form to the critic months before it goes into Production. The critic, of course, charges his fees for his opinion, comments and suggestions. Sometimes several critics are employed for this job and their opinions are discussed and debated upon by the producer and his production staff. And no story has come out of an American Studio unless it has previously gone through the mill of stern and famous critics.

And no wonder, that the American pictures lead the film world by the ear to-day.

Our producers ought to do the same if they ever hope to achieve even a part of the success which Americans claim to-day.

Before rushing into production, like blindmen, they should ask a critic to criticise the story in view, most mercilessly from all viewpoints. The result will be a better story and a far better picture than before.

This is the only wise method of guarding against failures by diminishing their chances and minimising their numbers.

Only the other day I had the opportunity of reading the script of two stories which are under production now and which will come to the screen within the next few months. They are being chaperoned by people who have studied production problems in text books.

Due to trade courtesy, I would not like to mention the name of the Company producing these pictures, but I may as well tell you to-day, months in advance of the actual releases, that if these pictures come out with the scripts I have seen, they will fail and fail miserably.

Any critic could have told this to the producer and saved him from a loss which seems almost certain; or, in the alternative the critic could have suggested several alterations to make the story more appealing and gripping and thereby giving it a better chance of success. But a critic is ignored by the Indian producers.

A critic plays a great part in film production, and it is better to bring him in as a doctor in the early stages than as coroner over the corpse.

A GREAT FAMILY!

No one can stop the Fazalbhoy family from going out and doing the most unexpected things. There is no end to the enterprise of the Fazalbhoy Brothers—I think there are four of them. But one of them has taken up law, perhaps to protect the other three who are in trade—or rather in trades. Trades, because they have so many irons in the fire that they themselves perhaps do not know what the next item of their activity would be.

With the introduction of colour in Indian pictures, I had all along suspected that Fazalbhoys would not keep quiet without getting some sort of colour into their own activities. They have done the trick.

Only six months back they started the General Films Ltd., and heralded their entry into film

APRIL BRAIN TWISTER

PRIZE OF Rs. 10

To the 1st correct solution

Picked up at random from our mail.

"Had a good season?" I inquired of Batsman Amarnath Jnr.

"Pretty good. I finished with an average of exactly 30."

"For how many innings?"

"I forget. But we seldom had more than one in an afternoon. And I have only been able to play on Saturdays."

"Thirty is quite good."

"Not bad," said Amarnath Jnr." "But I was Not Out several times, you know. My friend Naidu worked out that if I'd have scored another dozen, in each of my Not Out innings, my average would have been 35."

"Have you had any good scores?" I asked.

"Nothing special. Two Blobs. Otherwise my lowest score was 17. But I had no two scores the same, apart from the Blobs, I mean. And all my best scores were Not Out Ones."

What was Amarnath Jnr's best score?

Only one prize will be given.

Address replies to:

The Editor, "filmindia"

104, Apollo Street, Fort, Bombay.

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Excels Herself & --
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A Gay Adventure with Speed and Fun at 60 miles an hour .. .. ..

Directed By:
SARVOTTAM BADAMI

NOW RUNNING AT

WEST END CINEMA

BOMBAY

production by turning out a successful picture in "Chandra Rao More". Right in the wake of this success, three more pictures in "Baghban", "Pati-Patni" and "Industrial India" have been launched into production.

But their youth and enterprise called for colour and Mahomed Akbar Fazalbhoy, the most imposing from the brothers, went out to England and brought back "Dufay Color" a new process which has a great pull over all other existing colour processes.

ADVANTAGES OF "DUFAY COLOR".

Some of the advantages of "Dufay Color" over other processes are as follows:—

1. Single negative film bearing full three-colour record exposed in normal motion picture camera without special accessories.

2. Processing by normal development. No dyes. No toning. No bleaching. No reversal.

3. Printing by contact upon "Dufaycolor" positive film using normal machinery. Direct negative-positive procedure. No intermediate stages.

4. Editing, cutting, etc., absolutely normal.

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6. Considerable latitude. Printing adjustment compensating to some extent for errors of exposure.

7. Magnificent colour rendering unapproached by any other process. Every tone correctly rendered from the most delicate pastel colours ot the most brilliant hues. The colour rendering of "Dufaycolor" is not an approximation, it is a precision record.

8. No extra charges for cameras, and other special services.

9 Colour stills supplied in the form of either transparencies or paper prints. Dufaycolor roll-film, flat film and film-packs available for all types of camera.

And with all these advantages, next time when you hear of the triumph of the Fazalbhoy Brothers, don't be surprised and don't tell me that I didn't warn you.

RANI & RETINUE!

On the 8th of February they were all out playing, enjoying a well earned rest as they said. I mean Rani and her illustrious retinue. On the 14th April, "Nirmala" was ready for the screen. Just a week over two months, and "Nirmala" is the life story of a woman from childhood to old age—and all that long tale completed within two months—and after completion the picture is on the screen within a day.

That is precision and efficiency. Bombay Talkies seem to know exactly what they are doing. "Achoot Kanya" was completed within six weeks and "Jeevan Prabhat" took hardly two months. And both these pictures proved great successes. "Achhoot Kanya" ran 52 weeks at Paradise in Calcutta and 20 weeks in Bombay. "Jeevan Prabhat" ran 17 weeks in Bombay and is running marvellously well everywhere.

And now "Nirmala" comes with a greater promise in the wake of these successes. At this rate, Bombay Talkies will soon smash all production records by putting into the market 6 pictures a year with a single unit.

There is speed and efficiency in the Studio and now we know why they earned a lakh and over in profits last year.

"NANDKUMAR"—A RARE MUSICAL

In the midst of huge and bewildering settings the final shots of Pragati's "Nandkumar" are being taken. I can't say that I like the Tamil language which needs the top note even if the man is sitting close to you, but there seems to be such an amount of good music in the South that one is almost charmed with the sweet tunes and their numerous variations.

The day I called to see their shooting perhaps happened to be the match day between Master Mahalingam, the young "Krishna" and Krishnamurthi, the famous hero of Ratnavali, who acts as "Narad" in "Nandkumar". They were both singing each other out and believe me when I state that it was a treat for the Gods.

Even between these two, apart from the grandeur and the melodramatic killing of "Kansa" and a thousand other gripping incidents, the picture will be perhaps the best musical for the South.

❀ SHE WAS DYING FOR A CHILI
AND WHEN SHE GOT ON
THE CHILD WAS KID

❀ AND NOW SHE LIVED FOR THA
THROUGH STORMS AND HOI

DEV

NIRA

A BOMBAY TALKIES'

Supported By :

Ashok Kuma

NOW

ROXY

'E HAD BECOME A MOCKERY—AND LIFE
) BECOME ONE LONG HELL WITHOUT
THE FLAME OF HER WOMB!

HER SEARCH OF THE FLAME, SHE
IED THE WORLD BUT FOUND HER
IRE ON THE THRESHOLD OF ETERNITY!

RANI

LA

NDIAN MOTHERHOOD

Featuring:

azir, Saroj Borkar Etc.

AT

KIES

Yasmin — the girl of the moment— in "Baghban" produced by General Films Ltd.

Surendra and Bibbo give splendid performance in "Dynamite" a Sagar picture.

In "Prithvi Putra" a gorgeous costume picture of Ranjit, Madhuri makes a tremendous impression under the direction of Jayant Desai.

THE EDITOR'S MAIL

Readers "when you are worried" write to me. I will do my best in serving you. Serious matters will be treated seriously, while flippant letters will receive like replies.—The Editor.

From: K. D. Sondhey (Ujjain).

Where is Rajkumari of New Theatres? I want to know her age and caste?

She has now become the "Raja" of Ranjit Film Co. As regards her caste and age ask Chaturbhuj Doshi, their Publicity Manager. He might even tell you her weight.

From: V. S. Venkatachaliah (Bangalore City).

Who is going to act as "Buddha" in Prabhat's forthcoming picture "Buddha The Peace Maker"?

As it is a job of peacemaking, I think Baburao Pai will fit the role well. Let's wait and see.

From: T. R. Krishnamurthy (Chepauk).

Prabhat's have only one Shanta Apte. Why don't they manufacture some more?

They have been looking out for the process of doing so but they have not found one yet. If you can help them by all means do so. Till then it must be a strain on one girl in the midst of a million lovers.

What is the remedy to forget Shanta Apte as I have not passed a day without seeing her new picture several times?

Take to drinks. If you are not in the prohibition area, I prescribe cocktails to forget aching memories.

From: Kevalchand (Jodhpur).

Who is the best and highest paid director from the following:—Badami, Luhar, Yakub and Mehboob?

Badami, of course.

From: Lakshman Simlote (Ajmere).

If a person obtained a letter of recommendation from a producer's friend or from his benefactor is he eligible for a job of an actor?

People once they become producers don't remember friends. A benefactor is a good recommendation, but better one is the mistress of a producer and the best of course, is a "mistress" of the applicant as she provides new experience. This method has been effectively employed by several actors who enjoy good salaries at present. Are you thinking of becoming an actor? Then look out for companies where these methods are not practised.

From: N. H. Zaidi (Allahabad).

Why do you feel shy to tell us the relations between Jamuna and Barua?

Why should I feel that way. They ought to.

Why is it that barring a few, no Indian actress ever cares to answer the letters of her fans?

Between the producer, the director and the hero where has she got any time left for the fans? I sympathise with you.

From: Shalini Vakil (Bombay).

How is it that Sulochana and Madhuri who have been stars for so long are not so popular nowadays as Padma and Sabita are?

They had their turns. The other two are having theirs.

From: Vishva Nath Mathur (Allahabad).

There is a rumour that Devika Rani is going to divorce Mr. Himansu Rai and marry Najmul Hussein. How far is the rumour correct?

This is all nonsense. Tell me who set afloat this canard and I shall give him a box on the ear on behalf of old Rai.

From your photograph in "filmindia" I find that you have got a very good personality. I wonder why some directors do not compel you to play the chief role against well known actresses.

The actresses may object, besides the directors won't have any chance left. And I don't find much fun in mere acting.

From: S. V. R. (Nellore).

I want to know something about Yasmin. Where is she working at present?

What a pleasant question to answer. I won't tell you why! Yasmin is an Anglo-Indian girl of 19, beautiful and intelligent and now she is working in "Baghban" a General Films picture, being produced at Film City.

From: Kishu Kirpalani (Hyderabad).

Who weighs more: Miss Leela, Miss Nalini Turkhad or Mrs. Shobhana Samarth?

In estimate Mrs. Shobhana, in designing Miss Turkhad, in singing Miss Leela; in body none is much of a weight.

From: R. Swamy (Bangalore).

Does Dilip (old Nazir) act well?

I have only seen him making faces so far. If you call that acting, well, he does it well.

From: K. L. Mathur (Rewari).

I want to join Sagar Movietone as an actor. What should I do? I am a young man with charming appearance.

Write to Sabita Devi c|o Sagar. She is the most influential person there and may put in a good word for you with the proprietor.

From: A. A. Shahpurwalla (Bombay).

Will you agree with me if I put "Vidyapati" second to "Tukaram" as the second greatest production of India?

No! From a pictorial point of view "Vidyapati" is miles better than "Tukaram". But "Tukaram" was a phenomenal success and proved a veritable gold mine to the producers.

From: G. K. Advani (Karachi)

What is Hari Shivdasani doing?

Waiting for another chance to act.

Why are you so fond of Padmadevi?

Because I like her.

From: Miss Lata (Vizagapatam).

I think Uma and Mollina are sisters. Am I correct?

Yes, sisters in trade.

I think producers employ only beautiful girls, though they are no good in acting?

Yes, some producers do. These girls are useful.

From: B. L. Sharma (Bhopal).

I have written some stories.. I visited Bombay recently and called on Mr. Broacha of the Imperial Film Co. and also on the other producers, but they did not seem to care. I am fond of writing stories, what shall I do?

Keep on writing! As regards Broacha and the other producers, they are themselves busy adding new chapters every day to their own long stories started years back. Most of them are tragic plots and more suitable for the screen than the romance you intend to give.

From: V. P. Windlass (Ambala).

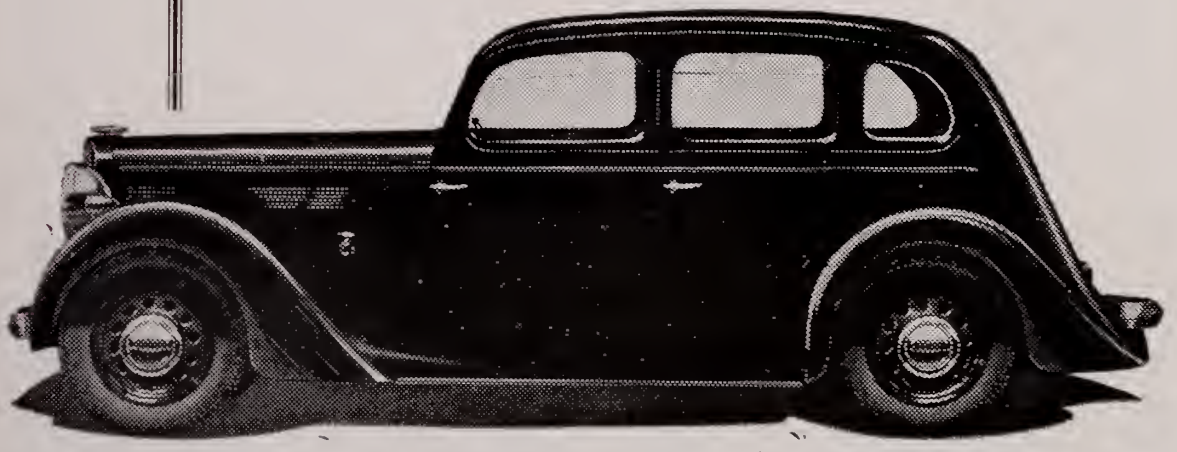
I am very anxious to "embrace" the cinema line. I am an undergraduate of the Punjab University and possess good personality. I sing very well and come from a noble family of Ambala. Can you suggest any studio?

If you have all that you say, by all means "embrace" the line and do so with all warmth at your command. I would have suggested

Ratnaprabha and Chandrakant in "Gopichand", a Saraswati picture which will lend rare gorgeousness to the Indian screen.

SINGER

The BRITISH CAR with the AMAZING PERFORMANCE!



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"His Master's Voice"

the Bombay Talkies studio as a possible place of your employment, but your being a graduate of the Punjab University rather comes in the way of your prospects. Try the Sagar Movietone. They are looking out for a hero, failing which General Films Ltd., will certainly take you up because you come from a noble family of Ambala.

From: R. P. Kuthotiar (Patna).

Flabby Gohar has absconded from the screen. Has she escaped into the region of retirement. While weeping and smiling simultaneously she was the solitary artiste of her kind. Would it be surprising if I love her for that?

It would be surprising if you didn't. But now you can take off that weight from your mind. Gohar has slimmed so much that no one can dare call her fat. And she is coming again in "Achhoot", the new story of Chandulal Shah.

From: Krishna Kant Prasad (Gaya).

To be serious, marriage is a long stayed problem with me, but for a bird of my choice, Vasanti, I consider to be the best to aim at. I would be fortunate to correspond with her. Can you arrange for the same?

Frankly, I am no good at this trade. Approach a priest.

From: A. M. Kapur (Amritsar).

Who sings better? (a) Saigal or Pankaj Mullick. (b) Shanta Apte or Kanan Bala.

(a) Pankaj Mullick. (b) Kanan Bala.

Who is the better producer? Prabhat or Bombay Talkies?

Prabhat.

From: "Nahom" (Vizagapatam).

I am thinking of directing a Telugu picture in Prabhat Film Co., Poona. How shall I proceed?

In your case there are two routes: one by the M. & S.M. Railway and the other by the B. N. Railway. Take whichever is quicker.

From: A. V. Raghavendra Rao (Bangalore).

Referring to your article "India Has No Stars", in my honest opinion, there is at least one star in India and that is the inimitable and glorious Shanta Apte—the Queen of the Indian films and the mainstay of Prabhat.

You are welcome to your honest opinion, but don't be too sure about the main-stay part of it. Prabhat doesn't believe in 'astrology' and has little faith in 'stars'.

From: M. V. Dikshitulu (Cocanada).

Does Director Shantaram read your "filmindia"?

That is the only magazine he reads, because in "filmindia" there are no "open letters" addressed to him.

From: J. P. Sequeira (Bandra).

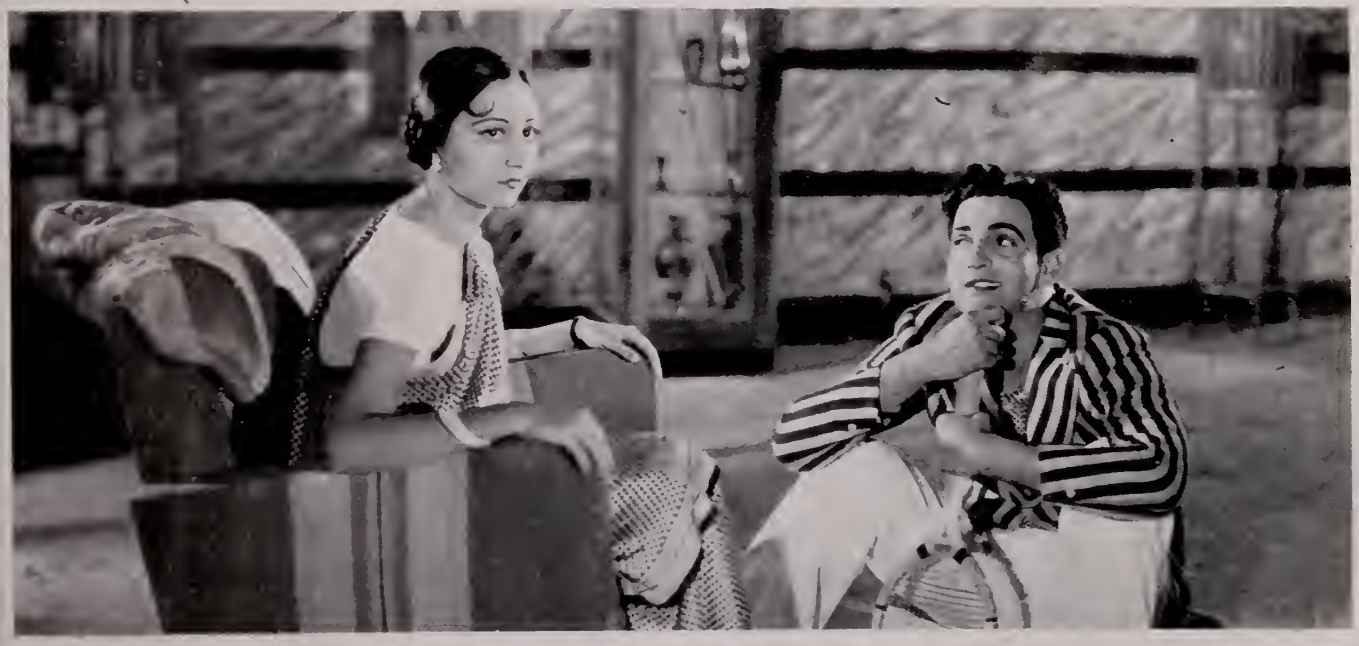
Will you be good enough to tell me which Indian film star has the longest hair?

Ratan Bai. By the way are you experimenting with any depilatories?

From: S. M. Bathija (Bombay).

Who is the best singer from the following: Shanta Apte, Durga Khote, Sabita Devi, Ratnaprabha, and Bibbo?

Shanta Apte.



Maya and Surendra in "Dynamite" a Sagar picture coming to the Imperial Cinema, Bombay.

Why didn't Leela Desai reply to my letter when I asked for her photo?

Probably she didn't like your name. Nor do I.

In which pictures were Durga Khote and Jamuna at their best?

Durga Khote in "King of Ayodhya" and Jamuna in "Devdas".

From: M. P. Prabhakar (Jammu).

Can one estimate the personal character of a star simply by seeing her roles? What do you think of Rampyari in "Milap".

It will be unwise to judge a girl from the roles, because she is merely playing a part and contributing to the sequences in the story. Regarding Rampyari, I have no right to sit in judgment over her personal character, but what I think of her performance, you can read in the review of "Milap" which appeared in a previous number of "filmindia".

I want autographed photos of Shanta Apte and Director Shantaram. Can you suggest any procedure?

Write to them and I am sure they will not disappoint you.

From: Gurumoorthy (Port Blair—Andaman).

How to sell stories written in Hindi and Urdu for the screen?

By buying them yourself. The more troublesome way is to send them to the producers and wait for their reply which will never come. If there is good material in the story it is sold when you submit the story, but you don't get the price for the same. You may however get a chance of consolation someday to find a part of your story in another picture produced by the producers.

From: Mohd. Idris (Nagpur).

Please excuse me for being personal. Who are your dearest friends among Indian actors and actresses? It is unnecessary to ask about the directors from whom, Shantaram is of course your best.

Who told you that Shantaram is my friend? Don't talk nonsense. My best friend among the directors is Devaki Bose—among the actors, Motilal—and among the actresses Sabita Devi. They help me to sell "filmindia".

From: Madhav Retrekar (Baroda).

I have been repeatedly requesting Mr. Shantaram the worthy Director of Prabhat for an autographed photo. To my disappointment I have not received the photograph nor a courteous denial. Director Shantaram is the better judge of sentiments. Had he gauged my feelings in the matter as reflected in my letters to him, I am sure he would not have been so cruel.

You have every right to feel hurt when you happen to be a patron of Prabhat pictures. If Director Shantaram wants to remain popular, he must nurse his fans. Why don't you write to Shantaram and tell him frankly what you think of him for lacking in courtesy to reply. I am surprised that a wise man like Shantaram should indulge in such errors. It is high time that all film personalities should learn to pay greater attention to their fans. They must maintain a special fan department. It is the price of popularity which if paid regularly will take them to greater heights. Prabhat ought to give others a lead with this idea, if they don't, they just lack enterprise. I shall speak about this to Shantaram the next time I meet him, and I'll see that he sends you his best photograph.

From: M. A. K. Suri (Cawnpore).

Why does Director Shantaram not take up production of Muslim subjects as others do? Does he believe in reforming a particular section of society and allow the others to go to the dogs?

Director Shantaram is a good Hindu and as such is peace loving. He fights shy of the Muslims, who are often misled by mischief mongers who set up a riot if even a small thing goes wrong. As they are at present, the Muslim masses are not educated enough to think out things for themselves and allow their fanatic instincts to run errands for the selfish ends of mischief mongers. A large number of Urdu journalists have made fashion out of blackmail and live on their wits. As a businessman, would it be safe for Shantaram to undertake a Muslim production under these circumstances. Picture producers require a certain amount of latitude and freedom to tell the film story effectively but if they did so, the self seeking fanatics step in and spoil the soup. If responsible Mahomedan opinion assures Shantaram perfect security, he will be the first one to produce a Muslim picture immortalizing the glory of the Mahomedan culture and religion which I know he admires tremendously. Shantaram is aching to produce a Muslim picture if only the Mahomedans would allow him to do so.

From: Sita G. Shahani (Hyderabad-Sind).

1. Who is better Saigal or Sanyal and why?

2. Please rate the talents of the following directors: Shantaram, Barua and Nitin Bose.

3. Which of the companies, viz., Prabhat or New Theatres has done better work in the film world of India?

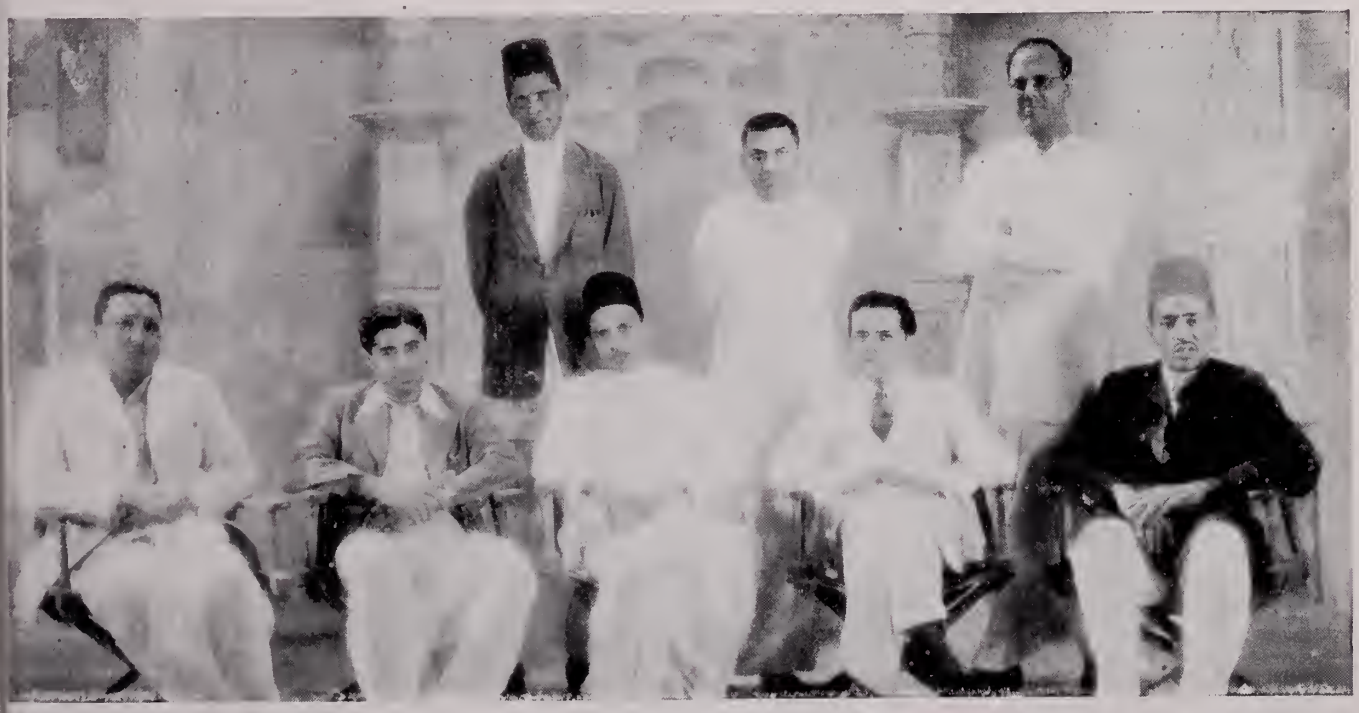
Sita, my child, you are going to be the death of me with your inherent tact of asking awkward questions and then placing a reward on my replies. You have promised me an efficiency certificate and an autographed photo of yours, but just imagine how cruelly kind you are to me to ask me uncomfortable questions which, if I evade, make you angry with me. Anyway here go the replies for what they are worth.

1. Saigal is the better one between the two. He has a good voice and sings beautifully. His diction is clear and he is honest in his efforts to give a good performance, whatever the critics may afterwards think about it. Commercially he is a splendid draw and more often pays his way than the other one. Sanyal is also a sincere artiste, but he has more limitations than Saigal.

2. There is little to choose between the three directors. Every one of them has a different field of work in which he is better than the others. All of them are good directors the first two being really great. Nitin Bose is better than Barua in film technique. In flights of imagination Barua leaves Nitin far behind. Shantaram is a happy combination of imagination and technique. The strong points of Nitin and Barua are well blended together in Shantaram and in addition Shantaram has enterprise. In the present material world values are assessed by results and not by abstract ideals. Frequent success is the only criterion of judgment and by virtue of this test, Shantaram would be the outstanding director. With his "Devdas" Barua eclipses several counterclaims and would stand an easy second with Nitin a close third.

3. Another difficult and awkward question for a journalist! If New Theatres and Prabhat can be combined the ideal Indian film company will be born. New Theatres has given to us a taste for excellent social pictures served with music and fine diction. Prabhat has immortalised on the screen the glory of ancient India by producing costume pictures with themes dear to the Indian heart and dressed with grandeur that was once ours. While New Theatres presents a mirror of modern life, Prabhat provides a beacon light of guidance to the glories of the past. Occasionally both the companies trespass on the pastures of each other and attain commendable success. Both the companies have done great work for our film world and it is rather difficult to draw a line of comparison between them. It is a dead-heat.

And now if you are satisfied, don't fail to keep your promise and don't say I did not sweat for it.



At the Saraswati Studios: 1. C. Desai, 2. Natverlal (Solicitor), 3. Kapurchand, 4. Dada Torney, 5. A. Ebrahim. Standing: 1. B. Gokhale, 2. B. Pendharkar, 3. Late.

This is a tense moment in "Jwala" a Huns picture running at the Royal Opera House.

Madhuri, the incomparable flame of a million fans takes her revenge on the critics by giving a marvellous performance in "Prithvi Putra" a Ranjit picture.

ose Stradner, a
lywood Star

Kicks and Kisses

A gold digger is a girl with a cold heart and hot legs.

* * *

"Darling", he cried, falling on his knees and covering her little white hands with kisses, "can't you see that I love you?"

She drew herself up to her full height. "Well", said she, "I should hate to think this was just your natural way of behaving in company."

* * *

The man who has a head for business generally has two arms for his secretary.

* * *

Most men treat a girl's "no" just like a traffic light. They stop for a few moments and then go right ahead.

* * *

"I judge a man by something that's hard to describe", said she.

"Describe or feel?"

* * *

He: "If we kiss no one will be the wiser."

She: "You're wrong. I am sure I can teach you a thing or two."

* * *

"A young doctor examined me last night," said she.

"What did he think was wrong?"

"Nothing. He thought I was perfect".

* * *

When a man goes wrong, the women shun him; when a woman goes wrong the men all want her telephone number.

* * *

A travelling salesman sent his wife a cheque for a thousand kisses.

And the iceman cashed it.

* * *

"Did you shoot anything?"
"Yes",

"What do you mean, then, by coming home with an empty bag?"

"I couldn't put the guide in it, could I?"

* * *

When a girl starts wrestling with her conscience, it often ends in a fall.

* * *

I challenge you, oh World at Large,

I challenge you to find,

A man who can tell a woman's age

When approaching from behind.

* * *

She: "Hey! You're going too far"!

He: "Well, nothing succeeds like excess".

* * *

Truth is stranger than fiction, and publicity is stranger than either of them.

* * *

A man who burns the candle at both ends is often found with a little flame in the dark.

* * *

Nothing can surpass the warmth of a woman's love except the heat of her temper.

* * *

Gentlemen prefer blondes. Others take what they can get.

* * *

Wife: (Telegraphing from seashore): "Have reduced weight by half in last two weeks. How long shall I stay?"

Hubby: (Writing back): "Another two weeks."

* * *

Married life is like a bath—not so hot after you get used to it.

* * *

A girl is like a statue. She gets more attention after she is unveiled."

* * *

Speaking of girls' legs, a dangerous crossing makes your eye stop, look and glisten.

* * *

Here's one about a girl who took a correspondence course in love making. Every day she got a new lesson from the postman.

* * *

The world's greatest optimist is the old maid who pulls down a folding bed and then looks under it.

* * *

In a taxi three is company—counting the driver.

* * *

Lots of things run into money, except the horses you bet on.

* * *

With girls' clothes it's the little things that count—and the littler they are the more they count.

* * *

A kiss that speaks volumes is seldom a first edition.

* * *

A Sheik in the parlour is worth two in the desert.

* * *

Northern girls shake hands but the South Sea Island girls shake everything.

* * *

Liquor gives some men after effects. One drink and they are after every girl they see.

* * *

Women are like cigars, you never find a good one in the gutter.

* * *

"Have you ever been troubled by a conscience?"
"You bet! The one my boy friend has is an awful nuisance."

* * *

When a girl wears a silk stocking the men like to make a fuss over it—just a little over it.

SA

SERENADE OF M

The picture that will make you bald with thinking and try to solve the mystery which you never solve.

DYNA

Starring:—**Suren**

Directed By :—**C**

An Intriguing picture of "Law a Order" for the world at large

TO BE

IMPERIA

B

R's

AND MYSTERY!

dynamic presentation of the
of "Dynamite" public enemy
1 who terrorised even the
elements.

AITE

, Bibbo & Yakub.

AR B. Sc.

S JUST ONE MORE
SUCCESS FOR SAGAR

ED AT

CINEMA

(Very Shortly)

IRENE DUNNE

With an Irish Cock-eye for Comedy.

(Through our Hollywood Correspondent.)

Real name:	Irene Dunne	Nationality:	American
Birthdate:	July 14	Height:	5 feet 4 inches
Birthplace:	Louisville, Ky.	Weight:	115 pounds
Married to:	Dr. Francis E. Griffin	Coloring:	brown hair blue-grey eyes.

Irene Dunne

Irene Dunne, who overnight became one of the screen's finest comediennes in her first Columbia picture, "Theodora Goes Wild" was born in Louisville, Ky., July 14. Both parents were of Irish descent. Her father was Capt. Joseph J. Dunne, a builder and owner of Ohio River steamboats. There on the Ohio River, and later, while living in St. Louis, on the Mississippi, Miss Dunne absorbed much of the atmosphere which was to help her later when she played "Magnolia" in Ziegfeld's "Show Boat" during a 70-week road tour.

Her education began at the exclusive Loretta Academy in Louisville, and later, upon her parents moving north to St. Louis, was continued in a convent. Possessing an excellent singing voice, she was persuaded to attend the famed Chicago College of Music. Miss Dunne was graduated from that institution in 1926, after completing a study of voice, languages, piano and idction.

Upon going to New York, Miss Dunne, determined upon a singing and theatrical career, began by spending one season in the Metropolitan Opera Company chorus. This experience quickly qualified her for the leading roles in "Sweetheart Time," "Irene," "The Clinging Vine" and other musical comedies.

It was during her "Irene" engagement that she first attracted Hollywood's eye. Miss Dunne was invited to take a film test. This proved so successful that she was immediately cast in "Leathernecking," her first picture.

Her youth-to-old-age characterization in "Back Street" was perhaps the dramatic highlight in this group, and in singing in the screen version of "Show Boat" she enjoyed a sentimental, as well as artistic, triumph.

Reading, dancing and golfing comprise her diversions. She is Hollywood's only woman star to make, not one, but two holes-in-one on a golf course.

With a cockeye she looks at the wine, but the world looks at Yasmin with a cockeye. Will she respond in "Baghban" a General Films picture.

SHANTA APTE

Exclusive for "filmindia"

In "Gopal Krishna" a Prabhat picture. This old favourite once again scores one more new triumph.

ALL THE CARN

GORAKH - AYA

(HINDI)

A romance that leaves a flaming trail of human emotions.

Starring:

RAJKUMARI — MAZHAR
TRILOK KAPOOR—KALYANI
SARLA & OTHERS

AND A

PRITHVI - PUTRA

A spectacular drama of India's glorious past recalling forgotten memories

Starring:

MADHURI — E. BILLIMORIA — MAZHAR
KALYANI — KHATOON — KANTILAL
(IN HINDI)

VISH

SAN

(M

Book

RA

N THE TABLE

GOHAR
IN
ACHHUT

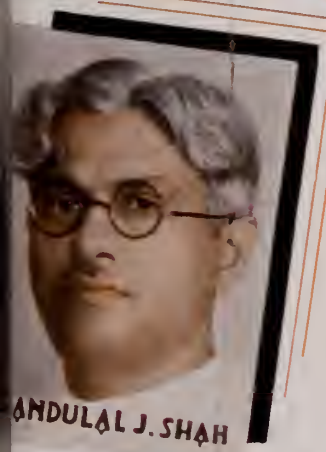
(The Untouchable)

A soul tearing tale of those who crawl on their stomach to live the life of a human being.

Supporting Cast

Led by: RAJKUMARI, SUNITA DEVI, MAZHAR, TRILOK KAPOOR.

HINDI—GUJRATI—ENGLISH



UMPS

NIS

DAS

RICKSHAWALA
(BHOLA-RAJA)

A street romance with all bad corners and dead ends.

Starring:

MAZHAR - CHARLIE - WASTI - DIXIT
ILLA DEVI — WAHIDAN — GHORY
(IN HINDI)

DURGA KHOTE

The first lady of our screen gives another great performance in "Soungadi" a Nataraj picture now running at Majestic Cinema, Bombay.

Howlers of the Month

"Is human intelligence unbeatable?" ask Prakash in presenting their gorilla. Yes, in their case, the gorilla has proved more intelligent and made the men look like mere monkeys.

* * *

Contrary to expectations the Royal Opera House didn't catch fire with "Jwala". It merely turned into a casket to hold the ashes of hopes. Now Huns will try to revive the dead with "Amrit".

* * *

"Devika has 21 candles on her birthday cake" writes a local film weekly. Surely, not those candles which people burn at both ends.

* * *

"Naseem has returned after child birth and will be very soon starting new work with Sohrab Mody" writes the Movies, Delhi. It is just news and needs no comment.

* * *

"Kardar is busy day and night with his "Baghban," writes a film paper. Like an honest gardener he is planting art in the Film City.

* * *

S. H. Mintoo the man who wrote the dialogues of "Kisan Kanya" got married recently. An act we can't criticise, but he can.

* * *

In "Jailor" a new picture of Sohrab Mody he required a girl to play a blind heroine's role. Leela Chitnis has been taken up for the job. Her thick eye glasses did the trick.

* * *

In "Industrial India" people say that Director Mohansingh wants to tell us the story of the Fazalbhoy family, punctuated by all their numerous activities and interests. Where will the story end?

* * *

Rose, (late of Saroj) has been taken up by Sagar to work under Mehboob. Now Mehboob seems to have begun in right earnest in the right royal Chowdhary style. By the way, Mehboob was Chowdhary's understudy once. All this is something for Proprietor Chimanlal to think about. The next we shall hear will be Chowdhary directing "Prithvi-Vallabh" at Sagar with Durga Khote, Mubarak, Altekar and Rose in the cast.

* * *

Mr. M. M. Polishwalla, once a "boss" at Jagat Talkies Distributors is now a "manager" at Moti Mahal Theatres in Calcutta. Do you know the old saying: "Pride goes before a fall".

* * *

Denying provincialism in New Theatres, M. M. Begg now a Ranjit artiste says, "Jews, Parsis, Goanese, Anglo-Indians and Europeans are all employed in this one big, happy family." What Mehr Tarapore objects to is that there are no Africans and Abyssinians.

* * *

From "The Educated Fool" Director Atorthy's picture has now become "Pati-Patni". It will soon be called "The Wastrel" as the days shape themselves into months.

* * *

"Desai & Co., of Lahore secure 9 pictures of Prakash and 4 of

Maya, the lovable mischief girl of Sagar gives a sparkling performance in "Dynamite", a Sagar picture.

Bhavnani" writes a film paper. Why not take another Homi Master picture to complete the zoo.

* * *

To Mahendra Thakore, a new Director Sagar has given a new picture called the "Postman". Let us wait and see whether the "Postman" is presenting a V.P.P. or an Insurance packet.

* * *

For the last one month producers in Bombay were wondering

where the cine-going people had gone. Bhavnani, Mody and others went out in search and found them all at the Central Talkies watching "Gopal Krishna". The rascals! How could they let our producers down like that?

* * *

Babooseth Mamooji has gone to Calcutta to warm up the 'conscience' of Sarkar as a friend puts it. Kapurchand will now run after with a refrigerator. Between Mamooji, Munji Nathoo and Kapurchand let us see who succeeds in holding Sarkar longer. Mustard oil is always slippery.

* * *

Chunibhai Desai's one time 'mania' for Marathi pictures seems to have subsided a lot. It was a boil that burst rather unceremoniously, and it is lucky that the infection did not spread.

* * *

Kevalchand and Kapurchand—both the brothers—are thinking of taking a well earned rest in Kathiawar (I forget the name of the village). Has Chunibhai made Bombay too hot for them? Why worry when New Theatres is giving "Adhikar" and "Bara Didi" in 1939?

* * *

Sagar has opened their own distribution office at Delhi. Lala Alopi Prasad suggested putting R. R. Gharekhan in charge. Kevalchand thinks that even Chunibhai could do the work. I suggest sending Mr. Ramesh Babu Thakore for quick and reliable work.

* * *

Dossani Film Corporation of Calcutta have been buying plenty of praise by the usual methods. Even without asking for the price we may congratulate them on their 140 engagements —week achievement. We have few distributors as efficient as the Dossanis.

* * *

They say that J. B. H. Wadia almost fainted after seeing "Soungadi" a Natraj picture. A "Stunt King" cannot stand quality so easily.

* * *

Sagar's are doing plenty of posthumous publicity for "300 Days & After". The pity is that it is all just after.

* * *

The Imperial Film Co., has served notices to a hundred employees, but they refuse to go as they have never gone out of the Studio and do not know how much the outside world has changed during the last ten years. I suggest starting a big chummery in the compound.

* * *

My howler in the last month's issue proved useful to Director Badami. He is now getting Rs. 1551 per month and has got back the right to say that he is going any time he feels like it. "Don't worry, I know Badami better than he knows himself" says Proprietor Chimanlal. But who pays for the knowledge?

* * *

A Punjab Cinema Proprietor recently confronted a Calcutta Film actress who was on a dancing tour with the following proposal, "Come and dance in my theatre one night and the next day you go to the hospital and I go to the goal." What does that mean? Didn't I once tell you that Punjabis are an affectionate people?

* * *

Padma Devi has left the Imperial—colour or no colour. They say that she has forgotten the exact colours in which the currency notes are printed. She should join the Ranjit, where people suspect, the Currency office has opened a branch.

* * *

The South is afire with competition—most of it unwise and throat cutting. C. V. Raman has almost completed "Tennali Ra-

Shobhanadevi Samarth in "Pati-Patni"

man". That "Raman" in the story has of course nothing to do with the "Raman" in the producer. But to beat C. V. Raman, Mr. Valliappa Chettiar of Rajagopal Talkies is going to give us "Naveena T. Raman". Does it mean that C. V. Raman's stuff was second-hand? Another Chettiar might produce still another "Tennali Raman" fresh from the tins—even newer than the new one that is coming. What the South now wants is some new Chettiars and not "Tenali Ramans".

* * *

Satagopan, once a prize boy in Asandas "Nursery" has joined Mayura to take pot luck in "Luck" and if he gets half the luck he got in "Modern Youth" with which he had a free trip to England, he may now get a ticket to Timbuctoo.

* * *

The Mahalaxmi Studios are hoping to produce a Hindi picture in the South. And to begin well they have started talking from the top. Whispers of Debaki Bose, Narottam Vyas suddenly dissolve into topics of getting Rampyari. Negotiations are of course going on and can never be too sure, as in the South the climatic changes are quicker.

* * *

Talking of negotiations, I can never forget—Rajagopal Chettiar of Raju Films. He has been talking so long of production, that he has almost convinced himself into believing that he has already several successful talkies in his office. He negotiated with so many different versions of the film which he was going to produce, that he himself perhaps doesn't know what the ultimate picture is going to be.

* * *

I thought that he had caught on to "Gopichand" when old Dada Torney was reported to have run down to Madras. But alas! the old "Raja" seemed to be waiting for "Laxmi". I am told that T. P. Rajalaxmi is associating herself with Rajagopal in her picture "Madurai Veeran". But don't be too sure. By the time they all come down to Bombay, Rajagopal may think otherwise.

* * *

The Lucky Mascot of the month: M. S. Vijayal, Ex. C. V. Raman with Padmanabhan now.

Dry Ice Corporation of India, Ltd.,

AN ANNOUNCEMENT

MR. MAGEE, the designer and expert of our Dry Ice Plant, is now at our works to remedy certain defects in the plant due to Indian conditions and others. On his advice we have closed down our works for four weeks and shall re-start on May 1st, when it is expected to give full satisfaction in production.

Our various agents and customers will please bear with us during this period, after which they shall have as much Freezite as they want.

HOMI MEHTA,
Chairman.

GENERAL FILMS' PROGRAMM

BAGHBAN

B. Nandreker

★

Bimla Kumari

★

Sitaradevi

★

A story pulsating with emotion, depicting in its stark realism the unfortunate fate of a cl widow in Hindu Society.

Author : BEGUM ANSARI.
Direction : A. R. KARDAR
Music : MUSHTAQ HUSSA

Ten artistes of stellar rank

Bimla Kumari, Yasmin, Sitaradevi, Jamna, P Bai, B. Nandreker, Ashraf Khan, Nazir, K. Singh, Lala Yakoob, Wasti, Mirza Musha

Nazir

★

Shobhana Samarth

★

★

Wasti

In these three pictures GENERAL FILMS Ltd., give to the exhibitor stories rich in theme, rich in music, rich in spectacle, which will be a sure draw anywhere

INDUSTR

Story, Songs and Direction by MOHAN SINH

The man who gave you

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Music : H. C. BALI

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A REALISTIC PRESENTATION OF
MODERN LIFE

K. N. Singh

★

Putlibai

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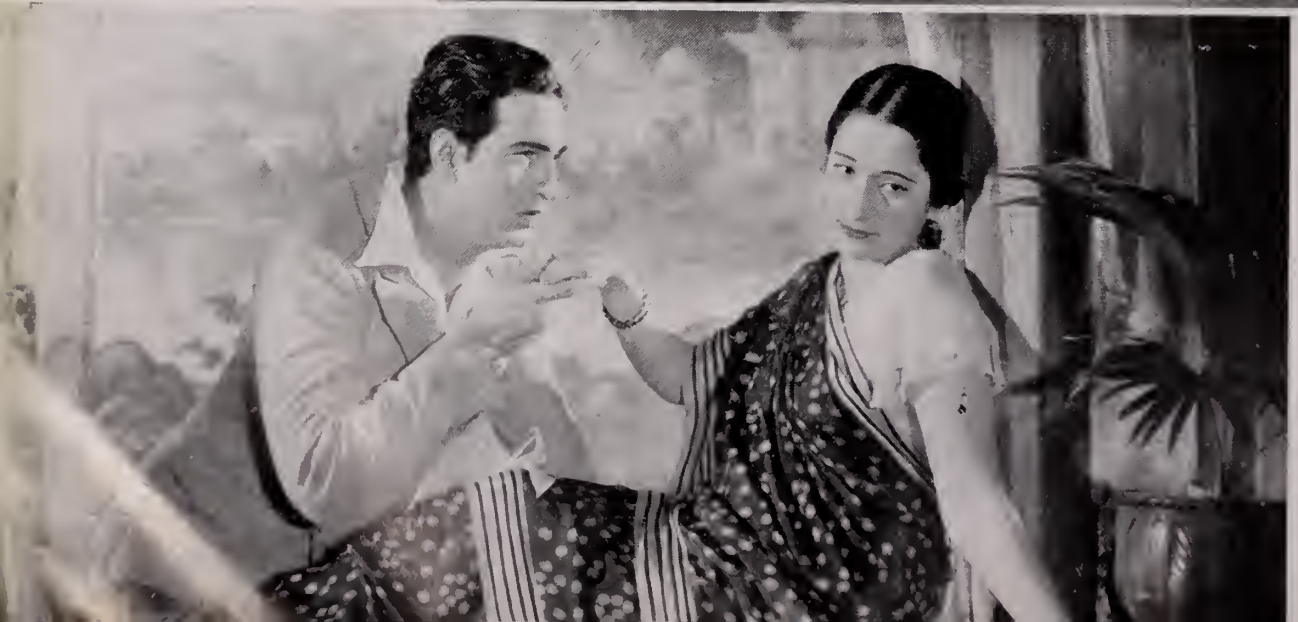
PRAMILLA—
A sweet tempered starlet of Imperial is bidding high for stellar honours in "Mother India" the 2nd colour picture.

Surendra & Bibbo in "Dynamite", a sagar picture.



Some Absurdities In Our Pictures.

(By RAM KRISHNA—Andamans).

Although the Talkies in India are not very old, yet it is a matter for congratulation that in an extremely short period they have taken amazing strides towards progress in nearly all directions. While the credit for sane and really progressive production can be shared by a few noted companies, absurdity at its height is indulged in with impunity by a number of foolish producers. Taking into account the large number of money that is spent in the production of each film the price paid for absurdity can well be imagined with pain.

I am certain, none of the producers can afford to forget that we are all now living in the twentieth century. The absurdities indulged in, to mention only a few stray and glaring ones, consist of some such exhibitions as: someone drawing his sword and meeting a horde of his (supposed) enemies single handed; jumping skywards against all known laws of gravitation and landing on a wall some twenty or thirty feet high head downwards; making every one flutter and dance with the tune of a flute; making a woman scuffle and lay out sturdy men sometimes a dozen of them at one and the same time; swimming in the air unaided; entering into darknesses, infested with toads and what not, and emerge out of all these scrapes unhurt! If the theme of a picture is a mythical one and the producer wants to tell us of something that happened some hundreds or thousands of years ago, let him by all means indulge in all sorts of absurdities including all these and some more of a novel nature that his brain can conceive. In these cases it does not hurt the audience in the least because they had gone to see absurdity, they had paid for it and they come out having seen some.

Then again, there are, of course, certain companies, which are recognized institutions specialising in stunts and impossibilities to amuse the vulgar, the half-witted and the children. These producers' magical names in bills and posters and the title of the picture itself, at the outset, suggest that the producers are out to achieve something supernatural and unnatural. Therefore when we go to see these pictures, well, we are prepared to see something nonsensical and illogical and let them go ahead with a vengeance for we had made up our minds to see it, inspite of all the nonsense.

But we certainly have a grouse when a producer in a modern full fledged twentieth century picture, and social at that, starts depicting suddenly a sprinkling of these and a few more of novel absurdities. They challenge the very word "Progress". If the

Shobhanadevi Samarth in "Pati-Patni" a General Films picture"

producers must perjure on the silver screen, why not depict some such nonsense as to blow up all the enemies with dynamite or gun-powder; open fire with a machine gun; jump down from a flying machine and not from earth to an impossible height unaided or some such nonsense but logical at that.

Then again, we come across sometimes in an otherwise good picture, lots of absurd stuffing and padding. It was some ingenuous director in the past who introduced in the early talkies something like a band of undesirables flocking somehow and dressed anyhow, arranged in a weird complete or semi-circle, standing or squatting and singing what to them appeared "Qawali". Well, it was good then (though I have my doubts) but with the advance of time this sort of thing has been extremely disgusting and it is good for everyone concerned if this sort of nonsense which has no connection with either the hero or the heroine or the theme of the story generally is not indulged in any more. There are hundreds of good stories in the market and when a story does not come up to the required length of celluloid without padding, it is better to reject it or if padding must be done, then by all means it may be done but logically and reasonably.

The West may be taking large strides towards stripping the fair sex of all clothes by slow but sure degrees but it must be remembered that the West is West and the East is East. The Sari and the Dhoti of the East, to be exact, of India, has survived the ages and even though poverty disallows a second piece of cloth to be donned in many provinces of India, it is a known fact that the Indian Sari is capable of being called a complete dress including a veil. The East therefore, is not accustomed to dress its daughters in the dress with which they are born, no matter where and how they are: home or stage. Why should the producers therefore, attempt an impropriety in this direction by presenting them before our eyes either semi-naked or with an apologetic dress. Some of them even go to the painful length of hiring out a complete outfit of nudity devoid of artistic taste and present it before the awe-struck audience in the form of sundry acrobatic performance interpreted by them as a dance.

Gail Goodsen, U.A. Starlet

Our dancing girls are probably the best dressed women in the world and even now their professional exhibitions are performed in their traditional best dress. Why strip them semi-naked in the name of Art on the Screen? Neither they are accustomed to do so nor are we accustomed to see them abused thus. Both cut a sorry figure.

Probably some of these inexperienced budding producers think that we sit and admire their efforts when they indulge in this kind of absurdities. We don't. We laugh at their follies. And as long as we laugh at them they will keep on losing good money on their pictures.

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Jones: "How do you spend your income?"

Smith: "About 30 per cent. for shelter, 30 per cent. for clothing, 40 per cent. for food and 20 per cent. for amusement."

Jones: "But that adds up to 120 per cent.

Smith: "That's right".

* * *

"How are you getting on at home since your wife went away?"

"Fine. I have reached the highest point of efficiency. I can put my socks from either end."

* * *

Sherlock Holmes: Ah, my dear Watson, I see you have on your summer underwear.

Watson: Marvellous, Holmes, marvellous. How ever did you deduce that?

Holmes: You have forgotten to put on your trousers.

* * *

Lady Visitor: "And what brought you here, my good man?"

Convict 534: "Well madam, my father said when I was a boy that he hoped I would marry beauty and brains, and I wanted to please him."

Visitor: "Yes?"

Convict: "Bigamy".

* * *

"Do you worry about germs when your boy friend kisses you?"

"No, I just worry about myself and let the germs worry about themselves".

* * *

"Why so sad?"

"Said something to my wife and she wouldn't speak to me for a week."

"That's too bad, old man. When did that happen?"

"'Bout a month ago."

"Well, why so sad now?"

"Forgotten what I said."

* * *

Life is a good show but some people don't like the rest of the cast.

* * *

A young man and a girl were in a tram by themselves.

Sitara in "Prithvi Putra" a Ranjit picture.

"Conductor," said the young man, "I want to get off".

"Well, now's your chance, lad", replied the conductor. "Make the best of it while the tram's empty."

* * *

Hotel Clerk: "Ten shillings first floor, seven-and-six second floor, five shillings, third floor."

Actor: "Good afternoon".

"What's the matter—aren't the fees low enough?"

Actor: "Yes, but the hotel isn't high enough."

* * *

"Do you know how to dance the rhumba?"

"Sure. I take five stiff whiskies and then try to waltz".

* * *

He had been bragging to a girl friend about his powers as a runner. Suddenly a gust of wind whisked off her hat and carried it down the street; yet he made no attempt to retrieve it.

"You are such a wonderful runner, yet you can't get my hat," said the girl, indignantly.

"Just a minute," was the reply. "I must give it a hundred yards start."

* * *

No matter how elaborately she's made up, the modern girl can blush when she wants to.

All that's required is to toy with a necklace, twisting it tight and then insert a finger between the beads and the carotid artery. This enables a woman to control the supply of blood to the head and blushing is easy.

But perhaps the real problem for Miss 1938 is to know when she ought to blush.

* * *

The wife wakened her husband.

"Can't you quiet down a bit?" she squawked. "You are snoring away at a mile-a-minute."

The husband pulled the blanket over his ears.

"Can't help it," he yawned. "I'm getting up very early in the morning and I've got to sleep fast!"

* * *

"Hello, Gray, you've shaved off your moustache. I really wouldn't have recognized you if it hadn't been for my umbrella.

IT WAS

- Overwhelmed with grief she had a pathetic toy of a cruel fate!
- Between suspense and suspicion he was being torn to pieces

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Written by: **MAMA WARERKAR**
Music by: **GOVINDRAO TEMBE**

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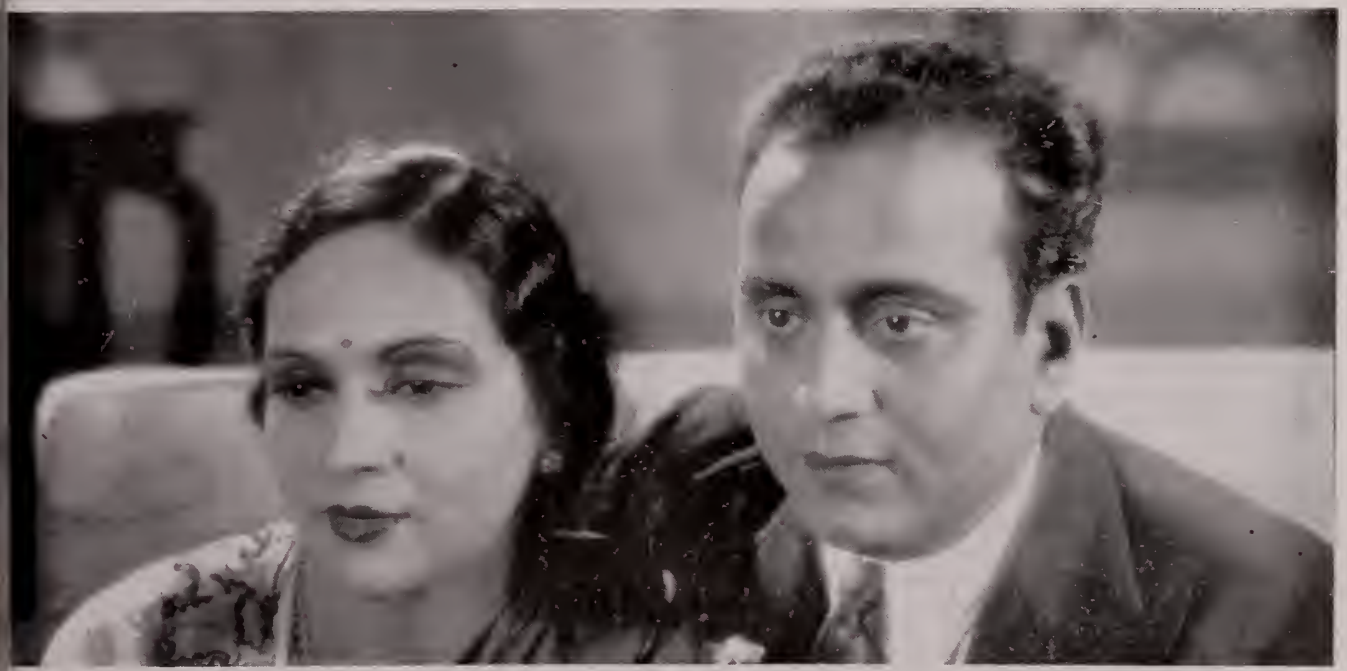

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ROUND THE TOWN

(The reviews published under this section are useful both to the average cine-goer and the exhibitor. Several technical aspects which are of importance to the exhibitor in his bookings have been treated here in short, maintaining, at the same time, the casual interest of readers in general.)

"JWALA"

Produced by: Huns Pictures, Kolhapur.

Released at: Royal Opera House, Bombay.

Date of Release: 1st April 1938.

Bombay Circuit Distributors: Supreme Film Distributors.

Cast: Chandramohan, Ratnaprabha, Ashalata, Winayak and others.

Screen Play: (By V. S. Khandekar).

This is a story of a brave general (Angar) who fired by ambition bids bold for the Crown. In this unholy pursuit, he murders the king and proclaims himself as the ruler. But all this is not approved of by his wife (Mangala) and his friend (Tarang) who eventually go against him. Through numerous bewildering situations and after a convenient war, the story ends with Angar and Mangala dying. A faithful servant (Priyal) is thrown in for sympathy. The story is heavily shadowed by Shakespeare's "Macbeth". Unfortunately all the good points of "Macbeth" are left out. This was done probably to give the picture some freshness. It however leaves behind a bad taste. The screen play is neither well developed nor well played. There are numerous weak situations which could have been revised with a little more care. The story of the picture, therefore, fails to appeal and one wonders what the whole row is about.

Language: Hindi. (By Pandit Indra). The dialogues are written in a very common language which lacks force at every stage. Chandramohan's dialogues could have been made more forceful and had they been so, Chandramohan's performance would have improved. The song composition is trite—usual phrases, now timeworn and tiresome, greet one at several places in a single song. Not a single song is intelilgent though every one of them is well sung.

Music: (By Dhamman Khan). Quite good. The background music was unsuitable in a couple of situations.

Photography: (By P. S. Naik). Very beautiful throughout! This is easily the best work given by this cameraman so far.

Recording: (By C. Modak). Quite good.

Direction: (By Winayak). The scenario is responsible for weak direction. At some places the direction is unimaginative. For instance: in the early scenes where Mangala is trying to wake up her sleeping child with a long drawn out song, the child does not wake up inspite of his mother singing so near his ear and inspite of all the noise of the reception of his father. Was the child doped? Scenes before the interval are too lengthy and badly needed the scissors. Several war shots were just repetitions and bored. The director has not shown his usual enterprise with the result that the picture suffers rather badly.

Performances: Winayak as Priyal the faithful servant gave the best performance. Ratnaprabha as Mangala was quite good and sang beautifully. Chandramohan's performance lacked realism and sincerity, though his diction of the dialogues was superb. Having expected a lot, the disappointment was great. Ashalata as Kuntala was unnecessary in the picture. They could have very well dropped her out of the picture.

Costumes were attractive and the settings were imposing.

Publicity: Erratic publicity was a feature of the release. The copy writer seemed to be more keen in flourishing his ideas than in floating the picture.

Box-office Value: As the producers have rather failed to tell the story, I doubt whether the picture will prove very paying. It is however, gorgeous and a good sight for the eyes. It can be safely booked as a bi-weekly programme on a flat percentage.

"SOUNGADI"

Produced by: Nataraj Films.

Released at: Majestic Cinema, Bombay.

Date of Release: 8th April 1938.

Bombay Circuit Distributors: Supreme Film Distributors.

Cast: Durga Khote, Mubarak, Nayampally, Salvi, Vimla Sardesai.

Screen Play: .(By Mama Warerkar).

The picture has a very thin plot. Manohar and Manjula are happy in their village when an uncle turns up and takes them to the city in the midst of wealth and civilization. There the loving pair drift apart and due to the machinations of a cousin their life is made miserable. Soon Manohar learns to suspect his wife and accuses his friend as being her paramour. And then Manohar starts taking morphia injections and soon becomes a drug addict. The closing situations in the picture are melodramatic and gripping. The early scenes are rather too much drawn out and the picture becomes boring at some places.

Language: Marathi. (By Mama Warerkar). Beautiful, but at places unnecessarily snappy and light dialogues distinguish the picture. The songs are also well composed.

Music: (By G. N. Tembe). Quite melodious and attractive.

Photography: (By Purohit). Good at places and tolerable otherwise.

Recording: (By B. Vakil). Quite good.

Direction: (By P. Y. Altekar). Rather weak and orthodox! The direction is responsible for a lot of unnecessary padding in the picture. A couple of scenes, however, are well directed. With drastic editing the picture would have improved in its appeal.

Performances: Durga Khote was her usual best. Mubarak has improved beyond recognition. Vimla Sardesai was quite good. Nayampally fitted the role well. Emmanuel was slapstick. Joglekar did not convince and rather spoiled the picture. Bachhu the little boy was rotten. Anant Warerkar was camera conscious and looked worried about his suits which probably he was wearing for the first time.

Costumes were suitable and settings were clever.

Special Effects: The evil effects of the drug habit are subtly portrayed in the picture and these scenes lend distinction to the story.

Publicity: Quite good publicity ushered the picture in Bombay.

Box-office value: This picture will appeal particularly to the intelligentsia from the society.

Devika Rani & Ashok Kumar in "Nirmala" a Bombay Talkies' picture running at the Roxy Cinema, Bombay.

"HIMALAYA-KI-BETI"

Produced by: Bhavnani Productions.

Released at: Krishna Cinema, Bombay.

Date of Release: 2nd April 1938.

Bombay Circuit Distributors: Evergreen Pictures.

Cast: Enakshi Ramarau, M.A., Ramanand, Puri, Maya Chatterjee, David, Badriprasad, Rai Mohan etc.

Screen Play: (By M. Bhavnani).

This is just another contribution of Mohan Bhavnani to his pyre of art, imagination and hopes. At best it is a stupid story. Its very conception is unconvincing. It is a pity that Bhavnani with all his past experience should still be ignorant of the fundamental essentials of a screen play. Several beautiful scenes of nature are relentlessly debauched amidst numerous situations betraying utter impotence of thought and imagination. The whole affair is too boring and rotten for words.

Dialogues: Hindi. (By Narottam Vyas). The dialogues are generally good and some are really beautiful. But the artistes hardly accentuate the inherent beauty of these dialogues by correct diction. The songs are well composed.

Photography: (By Dara R. Mistry). Amateurish! Night scenes are too bright. "R" film with the red filter is not used to advantage. The additional use of Schieb's Fog Filter would have given the required effect. Photography is not at all enterprising.

Recording: (By Minoo Cooper). Too poor. High frequencies in the music are lost.

Music: (By Badri Prasad). The tunes are classic, but only one song is well sung, viz., song No. 5 in "Gunkali".

Performances: I have rarely seen so many ugly artistes in a single picture. There is not a single face with any pictorial value, lending any relief to the eye. Everyone of them has a repulsive face, unsuitable for the films. Their performances can therefore never be sympathetically viewed by the audience. Enakshi Ramarau has given one good dance in accompaniment with the song in "Gunkali". This is really a beautiful effort. Barring this solitary piece of performance, her entire work is too bad. Her diction of the Hindi language is European and it is almost perfect at that. Maya Chatterjee has sincerely tired to do something, but her face is so much against her that every sympathetic action looks a grimace. Ramanand and Puri cannot act. They should leave the screen alone.

Costumes have no school.

Special Effects: Nil, barring some good shots of the snow-clad

An interesting shot from "Nirmala" a Bombay Talkies production.

mountains and the ever present foreign shots of earthquakes etc.

Publicity: Too poor and not worth noticing.

Box-office Value: Too poor for any box office. The picture has no entertainment value and a minimum guarantee is out of the question. Suitable as a quick change programme, having some topical interest.

"GRIHALAXMI"

Produced by: Rohini Pictures.

Released at: Broadway Talkies, Madras.

Date of Release: 12th March 1938

Cast: Kannamba, Kanchanamala, Ramanujachari, Nagiah.

The story of the picture provides at places a good argument for prohibition. The scenario is sketchy and the early part of the picture is inclined to be slow and boring. Some sentimental touches given with the help of our national leaders prove popular. Kannamba sings two songs beautifully.

The dialogues are not appropriate, the language being rather weak. The speeches of Gopinath are however appealing.

The music is rather good. The adoption of some Hindusthani tunes might find favour with the audiences.

Back ground music, however, is very poor.

Photography and recording could have been improved with more care.

The direction of Mr. H. M. Reddy is weak and erratic, barring those scenes with the national sentiment. Kannamba's scenes of madness have been overdone. Her other work has also been made stagy.

Reddy couldn't use the talents of Ramanujachari.

Kannamba as "Radha" was the best. She carries the picture to success with her acting and good singing. Nagiah as "Gopinath" was quite convincing and popular. His music was also an attraction. Kanchanamala's dancing was beautiful and gave one a taste for more. As the vamp in the play she also made a good impression.

The picture will pay well in Telugu Districts, and may be booked with a reasonable minimum guarantee.

(Reviewed by our own Correspondent.)

Bimla Kumari and Nandrekar in "Baghban" a General Films picture.

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Durga Khote and Mubarak give splendid portrayals in "Soungadi" a Natraj picture now running at the Majestic Cinema.

Durga Khote—the pride of the Indian screen in "Soungadi" a Natraj picture running at the Majestic Cinema.

STUDIO CLOSE-UPS

The notes given under this section are not necessarily our views though the language is ours. Studio close-ups are prepared from the reports received from the Studios to which are added the whispers in the Studio corners. These reports, are therefore, expectations entertained by the producers and the people working in the Studios, and need not be the source of guidance for bookings:

BOMBAY.

Sagar Movietone:

"300 Days & After", a comedy produced by Sagar Movietone has been running well at the West End Cinema. Incidentally the picture is one of the best produced by the company in their career of film production.

At the studio, Director Virendra Desai is busy with his "Gramaphone Singer" and another subject called the "Postman" is also under shooting.

By the time this is in print, Director Luhar's "Dynamite" will be released at the Imperial Cinema. Harindranath Chattopadhyaya is taking up "Kabirdas" for the international market which will be produced in Hindi and English. Two more Tamil pictures will be going into production next month and altogether the programme of Sagar Studios for 1938 seems to be very ambitious.

Imperial Film Co:

Director Hafisji's "Prisoner's Wife" which was released at the Imperial Cinema, was not, unfortunately, well received owing to poor publicity. Immediately in its wake, "Search Light" produced by Homi Master, was released at the Imperial Cinema and met with disaster.

"Vasant Bengali" is reported to have run well at certain centres. Sometime by the end of this month "Mother India", a colour picture will be completed by Mr. Gunjal. "Actress" and "Why", two black and white pictures, featuring the famous star Padmadevi will have been completed by the time this issue is in your hand.

Owing to a number of pictures being unreleased the Studio executives have restricted their activities for the present and will not take up a new subject for a couple of months to come.

Ranjit Film Co:

Director Erza Mir's "Rickshawalla" is due to be released in Bombay sometime in the month of May. The picture was released in the Northern Circuit and is reported to have run well at certain places.

At the studios Director Jayant Desai is shooting "Prithvi Putra" with Madhuri and E. Billimoria in the lead. They expect to complete the picture by the end of April.

Director Chaturbhuj Doshi is concentrating all his attention on "Gorakh-Aya", a costume picture with an ancient theme. It features Rajkumari, Mazhar, with Trilok Kapur and Kalyani in the supporting cast.

Mr. Chandulal Shah is taking up an ambitious subject in "Achhut" or "The Untouchable" for Miss Gohar. The picture is to be produced in three languages namely, Hindi, Gujrathi and English. The English scenario of the story is reported to have been sent to Hollywood for dialogues and actions, at a prohibitive cost.

Mr. Shah's ambitions seem to sore high during this year as he has managed to secure the services of Mr. Vishnupant Pagnis, the Prabhat star in "Tukaram" for featuring in "Sant Tulsidas" in Marathi and Hindi. As time goes by, some more important names will be secured by the Ranjit people and altogether the 1938-39 programme of the company will not only be ambitious but also be very expensive.

"Bajigar" directed by Vyas is lying ready for release.

Bombay Talkies:

"Nirmala" a social story with a thought provoking theme has been released at the Roxy Talkies in Bombay, to a crowded audience. The picture is being well appreciated and is likely to run for a number of weeks here. The next subject which is to be taken in hand at the studios almost immediately is also a social subject with a theme which is till now being kept a secret.

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GIRGAUM

Wadia Movietone:

"Lutaru Lalna" has been running well at the Lamington Talkies. At the studios "Rangilla Mazdoor" is lying ready to be released after "Lutaru Lalna".

Saroj Movietone:

Out-door shots of "Prem Samadhi" are expected to be taken at Poona with the help of the military authorities. "Asfana" is being gradually shot in the interiors.

Minerva Movietone:

After the release of "Meetha Zahar" at the Minerva Talkies the studio has been busy shooting in the indoors of their new social picture called "Jailor". It is reported that Leila Chitnis will star as the heroine of this picture. Mr. Sohrab Modi will wield the megaphone.

Prakash Pictures:

"State Express" is awaiting release. "Poornima" is being shot in the interiors.

General Films:

Director Kardar has been shooting regularly for his new picture "Baghban". It is a very interesting story featuring Bimla Kumari Nandrekar and others. Another one that is being shot at the Film City under the direction of Mr. Atorthy is called "Pati-Patni" and stars Shobhanadevi Samarth. The third picture which is recently begun is called "Industrial India" and is handed over to the capable hands of Mr. Mohan Singh. General Films seem to put more speed into their work from day to day and before December will be putting out nearly four pictures into the market.

Ruby Mayer's Productions

"Prem Jyoti" is at present being shot at the Imperial Film Co. The picture is being directed by Mr. D. Billimoria in association with a couple of friendly Directors, and stars the old favourite Sulochana.

Nataraj Films:

"Sougandi" which was released in Bombay on the 8th was well received owing to the superb treatment of an every day theme. The performances of Durga Khote and Mubarak were well received by the audiences and the success of the picture seems to be well assured. The company will now go into new production in the month of May with a social story and the same cast.

POONA

Prabhat Film Co:

"Tukaram" is still running in the city and we don't remember in what particular week it is in now. The picture has been going on for two years now and we can't tell you when it will stop.

A bud and a flower in the midst of buds and flowers. Baby Gulbadan and Saroj Borkar in "Nirmala" a Bombay Talkies picture.

"The Unexpected" also proved a great success of the city and at all places wherever it was released. On the 23rd April "Gopalkrishna" was released at the Central Talkies to an uncontrollable crowd lasting for days. "Gopalkrishna" is expected to run for several months in the city and when it has stopped doing so, we shall of course tell you.

It has become very risky to fortell the exact run of Prabhat pictures nowadays and an estimate by weeks is out of the question.

At the studios Director Kale is shooting a social story the name of which he is not prepared to tell us. But we will know it some day.

Jayshree Films:

After the unfortunate failure of "Nandkumar" the company has stopped production for the present and their activities are at a stand still. Mr. Keshavrao Dhaiber can be seen moving about settling his old affairs which are now overwhelming him with worries. The work of constructing a new studio at Poona has been suspended for the present due to several obstacles.

Saraswati Cinetone:

If the 10,000 feet that we saw of the picture under production is any index of the quality that it ultimately is going to present we can tell you with assurance that "Raja Gopichand" is going to be a rare picture in artistic presentation. The story seems to be having plenty of comic interludes which keep everyone laughing throughout. In a cast that commands respect we find favourite names like Leela, Usha, Chandrakant, Ratnaprabha and others.

The picture is being directed by Mr. Bhal G. Pendharkar whose wit and intelligence have become popular subjects of discussion in social circles. "Gopichand" will be released in Bombay in the month of July.

KOLHAPUR

Huns Pictures:

"Jwala" starring Chandramohan and Ratnaprabha was released in Bombay on the 2nd April and during the first four days the picture attracted great crowds. Later on, however, luke warm support was given to the picture. The next subject which this company will immediately be taking up in hand is called "Amrit". It is a social story with Baburao Pendharkar in the lead.

Shalini Cinetone:

"Dhruvakumar" a mythological subject is lying ready in the tins and will be released in the Majestic Cinema immediately after "Sougandi". The future programme of the company is not yet definitely settled.

CALCUTTA

New Theatres:

By the end of the month "Abhagin" a social story directed by Mr. Roy will be completed and released in the North Indian circuit. "Motherland" is expected to be sent down to Bombay sometime in the month of May. Other pictures under production are called "Bara Didi" and" Street Singer".

Bharat Lakshmi Pictures:

Final shots are being taken of "Abhinaya" a social picture under the direction of Mr. Madhu Bose. As Mr. Madhu Bose is in charge of the picture his beautiful wife Sadhona Bose must naturally be in the lead.

Arrangements are being made to commence shooting of "College Kanya", a social story in Bengali which will come into production next month under the direction of Mr. Jyotish Banerjee. The picture will feature Ahindra Chowdhury, D. Bhattacharjee, Jyotsna Guptha, Santi Gupta and Rani Bala.

SOUTH INDIA.

Newtone Studios:

This is a new concern of technicians in Madras. Bannerjee, Dinshaw and Nagoor are well-known technicians in the South. At the Studios, Mr. Y. V. Rao has almost finished the shooting of "Bhakta Meera" with himself as "Lord Krishna," the other Rao, I think Y. H., plays opposite Vasundhara Devi.

With K. Aswathamma in the lead, another picture called "Sakku Bai" has also gone into production for Royal Talkies Distributors.

Sundaram Sound Studios:

Director Nadkarni has made considerable progress with "Bhu Kailas". The picture will con-

tain some good dancing by Azurie, the Bombay dancer.

Travancore Studios Ltd.:

This is a new enterprise of Mr. Asandas. He intends to build a new Studio and will shortly start for Bombay to purchase machinery. (Mr. M. A. Fazalbhoy please note). Miss K. B. Sundarambal is reported to have been signed down for "Rani Mangammal" a picture which will be shot in Ceylon.

Lakshmi Cinetone:

Mr. A. R. Guptha has left for Kolhapur, to shoot two pictures: "Radhakrishna" in Telugu and "Shyam Sunder" in Tamil. Narasimhrao, the well-known Andhra stage artiste is working in the first picture.

Rajagopal Talkies: (Karaikudi)

"Krishna Thoothu" is under production at the Motion Picture Producers' Combine Studios under the direction of R. Prakash with Miss R. Vasavambal in the lead. The next picture in view is "Naveena Tennali Raman".

Sarathy Films Ltd.:

Under the direction of Mr. G. Ramabraham, "Malla Pilla" a story of the Harijans is progressing well. Miss Kanchanamala is playing the lead.

Madras United Artistes:

"Sevasadan" has been completed and is now being edited by Mr. K. Subramanyam. With Subbulaxmi and Natesa Iyer in the lead the picture is expected to be received well.

Pragati Pictures:

"Nandkumar" in Tamil which is being shot in Bombay is fast nearing completion. With Mahalingam, T. P. Rajalaxmi and Krishnamurthi of "Ratnavali" fame, in the cast, the exhibitors have been falling over one another to book the picture with fancy minimum guarantees.

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DEVIKA RANI— In "Nirmala" this glorious star is the complete woman from child hood to old age. Her marvellous performance makes the picture a success.

Quiet Directors

By BRIAN YOUNG

(Something Indian Directors should Learn)

ollywood directors have as ıy different ways of handling r players as the late Lon mey had character make-ups.

ome yell, others mumble, ıy storm, a few smile and se- ıl use a mood technique.

oung Edwin L. Marin, who has n to the top ranks by being gned to direct EVERYBODY G, is termed a "low-key" ctor.

. microphone or megaphone unheard of on a Marin set. by any means is Marin al- ys giving out smiles, but even en he is handling a tough ne, he never raises his voice. feels that yelling will only up- the player and make his work n more difficult. Also, he ks that any raising of the voice ls to make the player realize how difficult the scene is and efore causes him to tighten up.

It's only natural," explains the ro-Goldwyn-Mayer director, people to grow taut and men- y fight back when someone s at them. Then it takes hours break that down and make n normal again."

ut Marin is far from being the e "low-key" director in Holly- od.

idney Franklin also comes er this classification. He's so et that after a day on one of companies, even the scream- "giffers" and workmen talk in spers. Roy Del Ruth not only cts quietly but says fewer ds than any other of his guild.

Visitors on a Marin, Franklin or Del Ruth set often mistake the assistant director for the director. When a guide points out the "captain" of the set, they are usually amazed.

One woman remarked:

"Why he can't be a director. He just sits there and quietly talks to the people. That man yelling through the microphone at the 'extras' is more like the directors I've read about in novels." (She meant the assistant.)

The average person wouldn't think of W. S. Van Dyke as being a "low-key" director, but actually he is. A man of the out-doors of the rough-and-ready type, Van naturally has a robust voice. But he always directs in the same low key, as far as tone is concerned.

Van Dyke is not only a quiet director, but he also believes in the "happy mood" method, especially when working "extras". One night on the sixty acre set of Romanza where he was filming the actions of 1500 "extras" for scenes in ROSALIE, he was having trouble getting the atmosphere players to work properly.

"I've got an idea," suggested one of his assistants. "Let's plant some people in the mob, have them cause some trouble, and then fire them as an example. This will make the others obey orders."

"No," answered Van Dyke, "you can't get work out of people unless they are happy and satisfied."

Van talked to the mob for a minute, reminded them that they were "extras" of experience, and the next time the scene was perfect.

Durga Khote in "Soungadi" a Nataraj picture.

SEVERE RAIN STORM IN HOLLYWOOD

Studios Suffer Huge Losses

Madeleine Carrol Marooned.

SPECIAL BY: Mr. R. BAGAI

(Our Hollywood Correspondent)

Dramatic situations beyond the most vivid imagination of fiction writers developed in Filmland (this week) as film stars were isolated in distant homes by the worst rain storm in Hollywood history. The plight of screen players was but a minor matter compared to the millions in property damage and a loss of life still not known but producers' concern over the welfare of players and tremendous studio losses caused by inability of players to reach their companies created scenes no melodrama ever boasted.

At the Walter Wanger studio, 250 players in the costumes of Spanish peasants gathered at the plaza set for "The Adventuress" and waited five hours only to learn that the star Madeleine Carroll was marooned in her Malibu Beach home, 35 miles away and that Leo Carrillo, second male lead in the production was isolated in his Santa Monica Canyon home where a mountain stream four feet wide rose 12 feet over night, washed out a bridge and flooded the Carrillo estate on one side and the highway on the other to the extent of more than 250 yards.

Arriving at the Carrillo home at 7-00 a.m. with a crew of shovel men and carpenters after trying to reach Miss Carroll, Producer Wanger assisted the actor in saving his home but a garage, an automobile, and shed were washed away and while Carrillo was chopping down a tree to use as a dam brace a man's body tumbled down the flooded creek at his feet. Rushing to his home Carrillo took a Mexican lariat from his den followed the body downstream and finally brought the man ashore, revived him and put him to bed while police fought the elements to lend assistance. Carrillo and Wanger were without sleep for 60 hours before getting back to United Artists studios.

Meanwhile Miss Carroll's telephone, gas, lights and water were shut off by the storm and she could hear of efforts to reach her only thru her automobile radio. For three days and nights the star was isolated and when

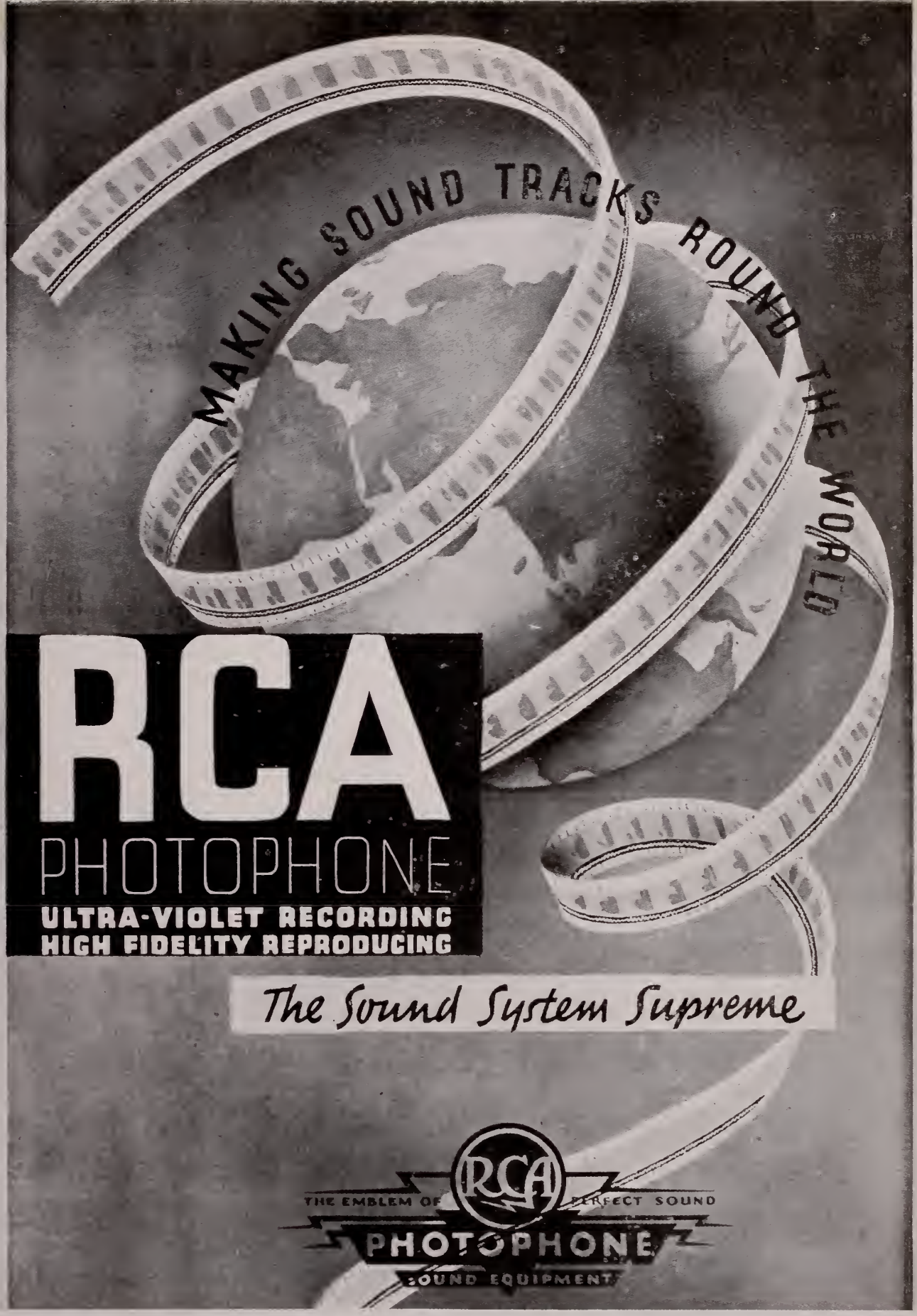
Madeileine Carroll

the U.S. Coast Guard cutter "Hermes" made three visits to the Malibu Coast 15 foot waves made approach to the shore impossible. Seven landslides on one side and four on the other made reaching Miss Carroll by the highway or beach equally impossible. Water which came from back hills in torrents completely surrounded the Malibu homes. After Tim Holt had tried to reach the star on his horse, and three Wanger studio cars could not get closer than three miles, on the morning of the fourth day Miss Carroll, assisted by George Marshall, director of "The Goldwyn Follies" walked three miles over fallen bolders and in mud up to their knees finally reaching Dan Keefe and a studio rescue party which had shoveled a path for a car across a hazardous shore line gulley.

On the third day of her isolation Miss Carroll joined the families of Director Marshall, Director Frank Capra and Screenwriters George Bricker and Don Ryan and had her only warm meal after her neighbours had added their food stores to hers. Arriving on "The Adventuress" set Miss Carroll received a telephone call from her husband, Capt. Philip Astley, in London, who had heard that "all of California was under water".

Three Hollywood studios were forced to shut down completely during the storm and suffered huge losses. With nearly all studio telephone and power lines effected by the storms nearly one-third of Hollywood movie technicians were forced to remain at home or sleep at the studios because they couldn't get home.

All in all the real life storm scenes enacted by the film folk surpassed many of their best screen performances and frequently actual happenings were compared with movie situations. Two expectant movie mothers experienced much of the same thrill that marked the climax of the recently released United Artists picture, "The Hurricane".



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